



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

THE
INFALLIBLE KEY
TO
FRENCH PRONUNCIATION
OR
THE FRENCH STUDENT'S
VADE-MECUM
BY
J. O. CHEVALIER

303. g.

258



600093715V









THE
INFALLIBLE KEY
TO
FRENCH PRONUNCIATION
OR THE
FRENCH STUDENT'S VADE-MECUM

BY
J. O. CHEVALIER

AUTHOR OF 'THE INFALLIBLE KEY TO FRENCH GENDERS' ETC.
FRENCH MASTER AT THE KENSINGTON FOUNDATION SCHOOL
(RECOMMENDED BY H.R.H. THE DUKE D'AUMALE)



LONDON
LONGMANS, GREEN, AND CO.
1877

Price One Shilling
303. 4. 258.

LONDON : PRINTED BY
SPOTTISWOODE AND CO., NEW-STREET SQUARE .
AND PARLIAMENT STREET



LONDON : PRINTED BY
SPOTTISWOODE AND CO., NEW-STREET SQUARE .
AND PARLIAMENT STREET



Rule I.—TABLEAU SYNOPTIQUE OF FRENCH PRONUNCIATION.

English Sounds	French Sounds	French Standard Words	Practice
a in apple	gives the sound of a or â	mal, à, la.	appeler, ma, ta, sa, là, papa
a in calf	(as, in monosyllables) â	pas.	cas, bas, las, vas, pas, tas, &c.
u in ugly	e (mute), eu. (œu, éâ*)	fâché	mât, bât, âme, crâne, pâté
a, first letter of English alphabet A, B, C	eh	de, peu	le, me, te, se, re, je, jen, fen, peu
	ez.	sœur, jeûne, faisons	vœu, bœuf, œuf, déjeuner
	ai.	fâché	été, thé, bé, cé, dé, lé, café
	et.	flattez	allez, recevez, venez, cessez
	er (final), 1st conj.	j'ai.	aimai, fait, lait, sait
	infinitive.	et vous	effet, paquet, parquet
	And when the <i>t</i> keeps its proper sound in English, pronounce <i>tee</i> .	avouer	chanter, parler, porter, le fer, la mer, hier (see R. 28, ee)
Nasal	is as if written in English <i>tee</i> , then give the sound of <i>on</i> in <i>bon</i> , } Ex. question and it gives <i>tee-on</i> }		

N.B.—*Ent*, third person plural of verbs, is entirely dropped, like *e* in the English *love*.

* The open sound given to *éâ*, as in *jeûner*, by the circumflex, and the prolonged sound given by *æ* or *z*, as in *yeux* and *nez*, and also that given to *é* by *e* mute following, as in *fâché*, must be heard from a native, as any attempt to represent them would only misguide.

INFALLIBLE KEY TO FRENCH PRONUNCIATION.

N.B.—*The following conversation, which is intended to be repeated at the beginning of every class, when pupils meet one another, &c., contains*

ALL THE SOUNDS IN THE FRENCH LANGUAGE

as shown in the TABLEAU SYNOPTIQUE.

* * *The numbers in the French conversation refer to the rules, viz. No. 1 to the TABLEAU SYNOPTIQUE, where all the sounds will be found; and the other numbers to the SPECIAL REMARKS and GENERAL RULES with EXCEPTIONS. (Rules 2 to 42, &c., page 2 and following.)*

A. Bon jour, monsieur (madame, or mademoiselle);* comment vous portez-vous ce matin (ce soir)?†

Good morning, sir (madam, or miss, N); how are you this morning (or evening)?

B. Très-bien merci; et vous?

Very well, thank you; and how are you?

A. Pas très-bien.

Not very well.

B. Qu'est-ce que vous avez?

What is the matter with you?

A. J'ai le mal de tête (or J'ai mal à la tête, J'ai mal au genou, au côté, aux yeux, au nez, à la jambe, &c.)

I have a headache (or, I have a pain in my head . . . in my knee . . . in my side . . . sore eyes . . . nose . . . leg, &c.)

B. J'en suis très-fâché (or fâchée).

I am very sorry.

A. Vous êtes bien aimable.

You are very amiable (kind).

* In some country places the following words are added, viz.: *et votre compagnie* (and your company). This somewhat unaccountable way of saying 'good morning,' or greeting a person, even when he or she is alone, will be found much in use among the inhabitants of Brittany, and it is said to originate from their belief in guardian angels.

† Or again, 1st (familiar): A. Comment allez-vous? B. Assez bien; et vous? 2nd (very familiar): A. Comment ça va-t-il? B. Ça ne va pas mal, ça va comme ci, comme ça. 3rd (cockney, to be avoided, of course, in good society): A. Comment ça va? or Comment que ça va? B. Ça va comme ça. But I do not pretend to teach bad French; and am not bound therefore to give all the other vulgar ways which may be heard in France, and more so, perhaps, in Paris than anywhere else. Far from that, I pretend, however presumptuous this may sound, to give the purest French, such as it is spoken at *Tours* and in the highest circles of society.

- B. Vous me flattez, monsieur. You flatter me, sir.
- A. Fermez la porte, prenez une chaise, Shut the door, take a chair, sit
asseyez-vous. Quel beau temps! down. What fine weather!
- B. Oui; mais cependant il fait un peu Yes, but still it is rather warm
chaud (or froid, or humide). (or cold, or damp).
- A. Quel mauvais temps il a fait hier à What bad weather it was yester-
la campagne. day in the country.
- B. Oui, et il faut avouer que j'ai agi Yes, and you must confess that I
prudemment en restant chez moi! acted prudently in remaining
at home.
- A. Comment se porte votre sœur? Et How is your sister? And K. (the
K. (le Vendéen)? et son second Vendéen)? and his second son
fils (Adolphe), et sa fille (Eliza- (Adolphus), and his daughter
beth), qui étaient à Paris, comment (Elizabeth), who were in Paris,
se portent-ils? Et sa femme, est- how are they? And his wife, is
elle hors de danger? she out of danger?
- B. Je viens d'apprendre avec beaucoup I have just heard with much
de peine que . . . (&c. &c., chacun pain that . . . (&c. &c., accord-
à sa guise). ing to choice or fancy.)
- A. (En partant.) Votre prononciation (On leaving.) Your pronunciation
est excellente—chaque syllabe est is excellent—each syllable is
parfaite. Adieu; quand aurai-je perfect. Adieu; when shall I
le plaisir de vous revoir, avec vos have the pleasure of seeing
frères, pour votre leçon? you again, with your brothers,
for your lesson?
- B. Quelle question! ai-je besoin de What a question! Is it necessary
vous le dire? A demain. for me to tell you? Shall see
you to-morrow

SPECIAL REMARKS.

Rule 2. N.B.—The French word *monsieur* is pronounced as if written in English *moss-see-er*, or when pronounced quickly, *m'see-er*. The word *messieurs* is pronounced *may-see-er*; but the last syllable, represented in English by *er*, must be made broad and long, on account of the letter *s* which follows, although not sounded.

3. *Ent*, which is sounded nasal in the adverb *comment*, would be

silent in *ils commencent*, according to the rule of grammar that *ent* (the sign of the 3rd person plural of verbs) is dropped.

Emm, *amm*, are pronounced in adverbs like *am* in English; hence in the adverb *prudemment*, *dem* would sound like *dam*(ment). The word *femme* (woman) follows the same rule, and sounds as if spelt, in English, *fam*.

N.B.—*Emollient*, *expédient*, *expérience*, *inconvenient*, *orient*, *patience*, *science*, and their compounds, are pronounced as if spelt in French, *émoliant*, &c.

4. A double consonant followed by a vowel must be strongly articulated; hence *comm* in *comment* will be pronounced as if written in English *komm*. A consonant is silent when coming after *r*, which has been sounded. Ex.: *sa mort est certaine*, pronounced as if spelt, *sa mor es certaine*, not *sa mor-test certaine*.

5. A syllable ending in *r*, followed by a consonant, like *portez*, is always short; hence *portez* is pronounced as *por* in the English word *porridge*. (See General Rule.)

6. Any vowel followed by *e*, mute, becomes long; hence in *fâché* the vowel *é* (accented), which is followed by *e* (mute) in the feminine (*fâchée*), becomes long; so also *rue*, *vue*, &c., will be pronounced much longer or broader than *ru*, *vi*, *vu*, &c.

7. A consonant at the end of a word is not sounded, as *n* in *bon*, *s* in *vous*, *z* in *portez*; but if the next word begins with a vowel, or *h* mute, the final consonant is generally joined to the said vowel, or *h* mute; in which case *s* and *x* are sounded like *z*, and *d* like *t*. Ex.: *vous êtes, bien aimable*, sounded as if spelt *voo zait, b-n-m-abl'*, pronouncing the letters *b*, *n*, *m* separately but quickly, and without stopping; *le* in the last syllable is so slightly sounded that it completely disappears in familiar conversation: *quand aurai-je*, which sounds as if written *quan-taurai-j*.

The joining of nasal sounds, such as *an*, *en*, *on*, &c., to the word following (when beginning with a vowel), often gives rise in French to equivocation or ambiguity, as, for instance, in this case:

un an est vite passé (a year is soon gone);

if *an* is joined to the following *e* (in *est*) it will make *ane* (âne), and would sound as

un_ane (âne) *est vite passé* (an ass is soon gone).

To avoid this ambiguity, the following simple rule may be given, viz.: Join the nasal sound to the next word when the two words must unavoidably be joined together; that is to say, when the sense admits of no interruption whatever between the two, for instance, in *vous êtes bien aimable* (you are very amiable), *bien*

(meaning *very*) cannot stand alone, as there would be no sense in saying (you are *very*) *vous êtes bien*. Suppose, on the contrary, I had to pronounce *nous avons de bon vin à vendre* (we have good wine to sell), I should not say *nous avons de bon vin à . . .* because *nous avons de bon vin* (we have good wine) has sense without being obliged to be followed by *à vendre* (to sell). Applying this simple rule to the above sentence, we should pronounce

un_an | *est vite passé*, and not *un_an_est vite passé*.

Observe also that for the same reason as above—that is to say, to avoid ambiguity—some consonants are never joined; for instance, *b* in *plomb*, *p* in *drap*, *camp*, and *champ*, &c., *g* in *poing*, and *d* in words ending in *ard* and *ord*. Hence we should pronounce *du plomb* | *et du cuivre*, *du drap* | *et de la toile*, *il a donné un coup de poing* | *à Charles*, *du nord* | *au sud*, *il est en retard* | *aujourd'hui*, and not *du drap_et . . . poing_à . . . nord_au*, &c.

8. We have no accentuation of syllables in the French language; that is to say, no emphasis or stress is laid upon one syllable in a word to the prejudice of any other; as, for instance, in the words *photography*, *philosophy* (French *photographie*, *philosophie*), stress is laid in the English on the second syllable of each word, whereas, in the French, each syllable is pronounced equally; hence we pronounce *Madame* as if spelt in English *Madam*, without any stress whatever on the first syllable to the prejudice or shortening of the second, or *vice versâ*.

The French accent (acute, grave, or circumflex), when placed over a vowel, gives that vowel a phonetic, but *not* a chronic, value. For instance, in *fâché* the circumflex over *â* gives a broad sound to that letter; the acute accent over *é* gives the sound of the first letter of the English alphabet (*a*) to *e* (otherwise mute), but the chronic value of the letters is not changed.

GENERAL RULES.

9. (1) The French alphabet consists of twenty-five letters, viz.

A B C D E F G H I J K L M N O P Q
R S T U V X Y Z

These letters (which will all be found in the Conversation, p. 1), by some grammarians, are named in French as follows:—

a, *bé*, *cé*, *dé*, *é*, *effe*, *gé*, *ache*. *i*, *ji*, *ka*, *elle*, *emme*, *enne*, *o*, *pé*, *qu*,
erre, *esse*, *té*, *u*, *vé*, *ikse*, *i-grec*, *zède*.

By others they are pronounced (*e* after each consonant being sounded as *e* in *flattery*)—

a, be, ce, de, e, fe, gue, he, i, je, ke, le, me, ne, o, pe, ke, re, se, te, u, ve, kse, i-grec, ze.

There are two sorts of letters, *vowels* and *consonants*.

(2) The *vowels* are *a, e, i, o, u*, and *y*. They are so called because they form a perfect sound when uttered alone.

The only exceptions to the rules as given in the *Tableau Synoptique* for the pronunciation of the vowels, or vowel sounds, are the following:—

A is dropped in *aït*, which will consequently be pronounced *oï* (*t* being silent). (See *Tableau Synoptique*, *oï*.) In *aoriste* and *Saône*, pronounced as if written in English *orrish*, *Soan*, also in the word *taon*, which consequently will sound *ton*. (See *Tabl. Synop. bon.*)

E takes the sound of *a* (in French) in *indemnité*, *indemniser*, *solennel*, *hennir*, in which *dem*, *len*, *hen*, are pronounced as if written in English *dam*, *lan*, *han*. The two following words, *enivrer*, *enorgueillir*, are pronounced as if written in French *an-ivrer*, *an-orgeuillir*; that is to say, the distinct nasal sound of *an* (see *Tableau Synoptique*) is kept, although *n* is joined to the following syllable.

I is entirely dropped in the word *douairière*, which will consequently be pronounced as if spelt in English *dwah-ree-air*; and also in the words *oignon*, *moignon*, *poignard*, *poignée*, which are therefore pronounced as if spelt *ognon*, *mognon*, &c. In *Montaigne* (Michel) the *i* is also dropped, and we pronounce as if spelt *Montagne*.

O is entirely dropped in *faon*, *Laon*, and *paon*, which are therefore pronounced with the nasal sound of *an* (see *Tab. Syn.*), *fan*, *Lan*, *pan*.—The *e* in *Caen* in the same way is dropped; pronounce *Can*, the *an* becoming a nasal sound. (See *Tableau Synoptique*.)

U may be pronounced like *o* in the word *club*, which would then sound *club*, but this is a matter of taste.

Y after a vowel, see Rule 35.

AI takes the sound of *u* in *ugly* (or *e* mute in French) in the verb *faire*, in the part. pres. *faisant*, in ind. pres. *nous faisons*, and in the Imp. Ind. *je faisais*, &c., pronounced as if spelt in French *fesant*, *nous fesons*, *je fesais*, &c.

(3) The other letters are called *consonants*, because they cannot be sounded without the assistance of a vowel.

10. Consonants, when in the body of words, are pronounced as in English; so in *parler* and *prenez*, *r* (before *l*) and *n* are pronounced as in English. As a general rule, all consonants at the beginning of a syllable are pronounced as in English, except *g* and *j*, which are articulated without the sound of *d*, or like *s* in the English word *pleasure*. Ex.: *George*, *Job*, and not *Dgeordge*, *Djob*.

11. **B** and **D**, final, as a general rule, are silent. (See exceptions, letters **B** and **D**.)

12. **C**, **F**, and **L** are generally sounded wherever they may be, at the beginning, in the body, or at the end of a word. Ex.: *avec*, *fait*, *flatte*, *parfait*, *tel*, *quel*, in which *c*, *f*, and *l* are distinctly heard, as in English. (See exceptions for *merci*, *second*, &c., letters **C**, **F**, **L**.)

C is sounded like *k* before *a*, *o*, and *u*, and like *s* before *e*, *i*, and *y*.

C is pronounced like *ch* (*sh* in English; see Rule 13) in the word *violoncelle*, on account of the Italian derivation of that word. The ending of *violoncelle* will therefore sound to an English ear as if spelt *shell*.

C in *donc*, when meaning in English *then*, is silent (see Tab. Syn., nasal sound *on*); but in *donc* (meaning *therefore*, *ergo*) a clear articulation of *c* (or *k*) must be heard after the French nasal sound of *on*. Examples: *Venez don(c)* (come then); *vous avez été désobéissant, donc vous serez puni* (you have been disobedient, therefore [ergo] you shall be punished).

13. **Ch** is sounded like *sh* in English; thus *cheval*, pronounced *sheval*.

14. **G** is soft, and sounded like *j* before *e*, *i*, *y*, as *genou*, *gymnase*, *danger*, *agir*; otherwise it is sounded as in English, less the sound of *d*. (See Rule 18, **J**.)

15. **Gn** takes the liquid sound of *ng* in the English word *singing*, as *signe*, *ligne*, *campagne*, *compagnie*, *cognac*, *signification*, &c.

16. **Gui** is pronounced as in the English word *guinea*. Ex.: *guinée*, *anguille* (guttural), *monsieur Guizot*, *chacun à sa guise* (each to his own fancy), pronounced *geeze*. Compare with *le duc de Guise*, p. 14, **Gui**.

17. **H** is either *mute*, as in *l'homme*, or *aspirated*, as in *le héros*. There is no difference in the pronunciation of this letter, whether *mute* or *aspirated*. The latter merely prevents the elision of the *e* or the union of the consonant which precedes it, as *le héros*, *les*

héros, and not *l'héros*, *les héros*. No general rule can be laid down for distinguishing the *h* aspirated from the *h* mute.

It is aspirated in the following words:—*Ha!* *hableur* (and its derivatives), *hache* (and its derivatives), *hagard*, *haie*, *haillon*, *haine*, *haïr*, *halbran*, *halbrené*, *hâle*, *halener*, *haletant*, *halle*, *hallebarde*, *halte*, *hamac*, *hameau*, *hanche*, *hangar*, *hanneton*, *hanse*, *hanter*, *happer*, *haquenée*, *haquet*, *harangue* (and its derivatives), *haras*, *harasser*, *harceler*, *hardes*, *hardi* (and its derivatives), *hareem*, *hareng*, *hargneux*, *haricot*, *haridelle*, *harnais*, *haro*, *harpe*, *harper*, *harpie*, *harpon*, *hasard* (and its derivatives), *hase*, *hâte*, *hâter* (and its derivatives), *haubans*, *haubert*, *hausse-col*, *hausser*, *haut*, *haute* (and its derivatives), *hautbois*, *Hâvre*, *havresac*, *hennir*, *héraut*, *hère*, *hérissier*, *hérisson*, *hernie*, *héron*, *héros*, *hersage*, *herse*, *herse*, *hêtre*, *heurter*, *hibou*, *hideux*, *hiérarchie*, *hisser*, *hobereau*, *hocher* (and its derivatives), *holà!* *Hollande*, *Hollandais*, *homard*, *Hongrie*, *hon-nir*, *honte* (and its derivatives), *hoquet*, *hoqueton*, *horde*, *hors*, *hotte*, *Hottentot*, *houblon* (and its derivatives), *houille*, *houlette*, *houleux*, *houpe*, *houppe*, *houppelande*, *houspiller*, *houssaie*, *housse* (and its derivatives), *houssine*, *houssoir*, *houx*, *hoyau*, *huche*, *hucher*, *huées* (and its derivatives), *Huguenot*, *huit* (and its derivatives), *humer*, *hune*, *hunier*, *Huns*, *huppe* (and its derivatives), *hure*, *hurlement*, *hurler*, *hussard*, *hutte*, *hutter*.

18. **J** is always sounded like *su* in *pleasure* (or like the English *j* if the *d* is dropped), as in *j'ai*, *jamais*, *jour*, &c.

19. **K** is invariably pronounced as in English.

20. **L**, final, is sounded as in the English word *total*; so *tel*, *fil*, (thread), *mil* (a thousand), *quel*.

21. **LL**, when in the body of words, is *liquid* as a general rule. Ex.: *fil*le, *fam*ille, *pai*lle, *vie*ille (pronounced as *gl* in *seraglio*).

22. **M**, in nasal sounds, is entirely dropped; hence in *faim*, *par-fum*, *combien*, *empire*, *Adam*, *nom*, the pronunciation of the letter *m* is not in the slightest degree heard, *am*, *um*, &c., being merely a nasal utterance.

23. **N**, when preceded by one of the vowels, becomes a nasal sound, and must consequently be entirely dropped. If, however, *n* happens to be followed by a vowel (as in *bien aimable*), we should apply *Rule 7*, and pronounce it *b-n-m-abl'*.

24. **P**, final, is silent, as in the French word *galop* (pronounced *galo*), *trop* (pronounced *tro*), &c.

Observe, however, if *beaucoup* and *trop* happen to be followed by a vowel—as, for instance, *trop aimable*—we should apply *Rule 7*, and pronounce it *tro-paimable*.

25. **Ph** is sounded like *f*, as in the English word *philosopher*.

26. **Q** has generally the sound of *k*, as in the English word *kestrel*; hence *qu'est-ce que* is pronounced *kesker*.

27. **R** must be well and distinctly articulated; hence in *portez* the *r* is sounded like the *rr* in the English word *porridge*, thereby making the preceding vowel short. Ex.: *por-tez*, as if *porr-tez*, and *jour*, as if written in English *joorr*, and not, as frequently pronounced by English people, *paw(ter)*, *joo-ar*; *finir* pronounced *fee-nee-rrr*; *plaisir* pronounced *plai-zee-rrr*, dwelling long on the *r*.

28. **ER**, IN THE BODY OF WORDS—that is to say, neither at the beginning nor final—is invariably pronounced like *air*, as above. Ex.: *fermer*, *merci*, pronounced *fair-ma*, *mair-see*. Also see '**R**,' in exceptions.

29. **RR** must be pronounced as strongly as possible in *courrons*, *acquerrons*, *mourrions*, *courrions*, *acquerrions*, in order to distinguish them from the ind. pres., *mourons*, *courons*, &c.

30. **S** at the end of a word is not sounded. Ex.: *Pas*, *Paris*, *avis*, *je finis*, *mes*, *mais*, *tes*, &c.; but if the following word begins with a vowel, then it is joined with it like *z*. Ex.: *Nous avons un ami*, *il n'a pas un sou*; pronounce *nou-za-von-zun-na-mi*, *il-n'a-pa-zun-sou*. (See exceptions for *filz*, *dessous*, &c.)

At the beginning of a syllable, in the body of a word, *s* (provided not between two vowels) never changes its sound, as it sometimes does in English; thus *observer* will be pronounced as if spelt in English *ob-sare-va* (A, B, C), and not *ob-zare-va*.

It must be remarked that a vowel followed by *s*, or accented with a circumflex, takes a broad sound. Ex.: *Pas*, pronounced as if spelt in English *pah*, or like *par* in *park*. The same remark applies to the letter *x*; hence in the word *heureux* the last syllable *reux* is pronounced much broader than the first syllable *heu*. (See letter **X**.)

31. **T**. WORDS ENDING IN *TION*. (See Tableau Synop.) When, in English, *tion* is pronounced *shun*, in French it is pronounced *see-on*, as *nation*, pronounced *nah-see-on*; otherwise it is pronounced *tee-on*, as *question*, pronounced *kes-tee-on*. (See Tableau Synoptique.) This last pronunciation is also reserved for the last syllable of verbs; hence *nous étions*, *nous partions*, will be pronounced *é-tee-on*, *par-tee-on*.

N.B.—The sound of *on* cannot be represented in English, it being nasal.

32. **Th** is always sounded like *t*, as *thé*, *théâtre*, *Elizabeth*, pronounced *té*, *téâtre*, *Elisabette*, &c.

33. **V** is articulated as in English; but the *w*, which is not in the French alphabet, is pronounced like *v*; so *Walter Scott* would be pronounced *Valter Scott*.

34. **X** is pronounced with the hissing sound of *s*, and not of *z*, as in English. Ex.: *Alexandre* is pronounced as if written *Aleksander*, and not *Alezzandre*. (Also see **S** above.)

35. **Y**, after a vowel, is sounded like two *i*'s, as in *asseyez*, pronounced as if written in English *ass-a-ee-a*; also in *pays*, *paysan*, *paysage*, which are pronounced *pai-is*, *pai-i-san*, *pai-i-sage*, except in proper names, as *La Fayette*, *Bayonne*, *Cayenne*, and a few more.

36. **Z**, final, is only sounded before a vowel. In the word *nez* it is always silent, even before a vowel, and at the end of proper names it takes the hissing sound of *s*, as *Cortez*, *Metz*, *Rhodesz*, *Suez*, which are pronounced as if written *Cortess*, *Mess*, *Rhodesz*, *Suess*. In other cases it is sounded as in English. Ex.: *Elizabeth*.

DIVISION OF FRENCH WORDS INTO SYLLABLES.

37. *1st Rule*.—One consonant between two vowels belongs to the one on the right-hand side; hence *tête*=*tê-te*, *prenez*=*pre-nez*.

38. *2nd Rule*.—Two consonants in the body of a word—that is to say, neither at the beginning nor at the end—are separated; hence *flattez*=*flat-tez*, *fermez*=*fer-mez*.

Exceptions to the last Rule.

(1) *Bl*, *cl*, *fl*, *gl*, *pl*, *tl*, *vl*, and *r*, after any of the consonants (for instance, *br*, *cr*, &c.), are not separated either in English or in French; hence *capable*=*ca-pa-ble*, *tabernacle*=*ta-ber-na-cle*, &c.

Ch, *ph*, *th*, and *gn*, must be considered as one consonant, and therefore follow the same rule, i.e. cannot be separated; hence *fâché*=*fâ-ché*, &c. (For the pronunciation of *ch* and *gn*, see exceptions.)

(2) If more than two consonants happen to be in the body of a word, then good sense will say how to separate them, as *longtemps*=*long-temps*, and not *lon-gtemps*.

(3) An accented vowel is separated from the vowel which follows; so *théologie*=*thé-o-lo-gie*, *réunir*=*ré-u-nir*.

(4) The vowel *e* ought to be pronounced like *u* in the English word *ugly*; hence *je*, *me*, *te*, &c., might be represented (but imperfectly so) by *zjur*, *mur*, *tur*, &c.

DIPHTHONGS.

39. A *diphthong* is the coalition of two vowel sounds in the same syllable which, though pronounced by the same impulse of the voice, conveys to the ear a double sound; as, for instance, in *Dieu* there is only one syllable, but the two distinct vowel sounds must be heard. Give therefore to *i* the sound of *e* in the English word *me*, and then the sound of *u* in *ugly*, *De-u(r)*.

THE PRINCIPAL DIPHTHONGS ARE—

<i>eoi</i>	as in	<i>bourgeois</i>	a citizen
<i>ia</i>	"	<i>galimatias</i>	nonsense
<i>ié</i>	"	<i>amitié</i>	friendship
<i>ie</i>	"	<i>rivière</i>	river
<i>iai</i>	"	<i>biais</i>	slope
<i>iu</i>	"	<i>reliure</i>	binding
<i>ieu</i>	"	<i>lieu</i>	place
<i>io</i>	"	<i>brioche</i>	a kind of cake
<i>ian</i>	"	<i>viande</i>	meat
<i>ien</i>	"	<i>lien</i>	tie
<i>ion</i>	"	<i>passion</i>	passion
<i>oi</i>	"	<i>loi</i>	law
<i>oin</i>	"	<i>foin</i>	hay
<i>oua, ua</i>	"	<i>équateur</i>	equator
<i>oè</i>	"	<i>moelle</i>	marrow
<i>ouè</i>	"	<i>fouet</i>	whip
<i>ouan</i>	"	<i>louange</i>	praise
<i>ouin</i>	"	<i>marsouin</i>	a porpoise
<i>ouai</i>	"	<i>je jouai</i>	I played
<i>uai</i>	"	<i>je remuai</i>	I moved
<i>uer</i>	"	<i>éternuer</i>	to sneeze
<i>ui</i>	"	<i>nuit (suis)</i>	night
		<i>je suis</i>	I am
		<i>je suis</i>	I follow

PRONUNCIATION OR NON-PRONUNCIATION OF *E* MUTE.

40. In conversation the pronunciation or non-pronunciation of *e* mute in a syllable depends entirely on the place which that syllable occupies.

(a) If it is preceded by a consonant, *e* is sounded; if by a vowel or vowel sound, *e* is dropped. So, for instance, *J'ai-le-mal-de-tête* (six syllables) would be pronounced as if four syllables, *j'ai-l'mal-*

de-têt; *e* is dropped in *le* because preceded by a vowel; *de* is pronounced because preceded by a consonant; and the last syllable (*te*) in *tê-te*, which according to division of syllables ought to be pronounced, is dropped, as *e* in the English word *love*, and sounds as if spelt in English *tayt*, because *tê* is a vowel sound.

(b) Again, in *ma-de-moi-selle* the *e* of the syllable *de* must be dropped; hence pronounce *mad-mwah-zel*. Again, in *qu'est-ce que*, which contains three syllables, the *e* of *ce* must be dropped; hence pronounce *kays-ker*; and *vous me flattez*, pronounced *voom-flatta* (*vous* being called a vowel-sound on account of the *s* not being pronounced); and further, in *comment se porte*, *se porte* is pronounced *s'porte*.

(c) When a sentence begins with a monosyllable like *je*, *te*, or *que*, *e* mute is dropped in conversation; hence *je viens*, *je crois*, will be pronounced *j'viens*, *j'crois*; and applying the preceding rule to *que je crois que oui*, will sound to an English ear *j'crwah kwee*.

(d) Supposing four syllables ending in *e* (mute) came one after the other, as in *je ne te le dirai pas*, it would sound as though spelt *zjün tul dirai pas*.

(e) But supposing three monosyllables came together; what then? In that case it is left to taste to decide which of the three has to be sacrificed; but one of the three must be dropped, for 'TWO SYLLABLES ENDING IN *E* MUTE CANNOT BE PRONOUNCED;' and this general remark gives the key to the grave accent being placed in *pè-re*, *mè-re*, *a-chè-te*, &c., and also accounts for the *l* or *t* being doubled in verbs of the 1st conjugation ending in *eler* or *eter*. Thus we write *appeler* (inf. pres.) with one *l*, because the *e* is sounded in *er* which follows; *j'appelle* (ind. pres.) with two *l*'s, because *e* which follows is silent, and if there was only one *l* the word would have to be divided, thus: *j'ap-pe-le*, which could not be pronounced.

(f) When an *e* mute is followed by the sign of the plural *s*, and the next word begins with a vowel or *h* mute, the final *s* is joined like *z* to that vowel: *de favorables auspices*, *des arbres abattus*, are pronounced *de favorable-z auspices*, *des arbre-z abattus*. The same when that *e* mute is followed by *nt*: *se portent-ils* pronounced *se-porte-t-ils*.

(g) In some cases *e* is put after *g* for the sake of pronunciation; it shows that the *g* must keep the soft sound of *j* which it has in the infinitive of the verb: *je mangeais*, *nous mangeons*, are pronounced *je man-jais*, *nous man-jons*.

No notice must be taken of the apostrophe in the pronunciation; so *l'ami*=*la-mi*, *l'homme*=*lom-me*, *l'âme*=*lâ-me*.

41. In poetry *e* mute is invariably sounded at the end of a syllable followed by a consonant, or at the end of a sentence; hence in *tê-te*, *ê* being pronounced like *ay* in (*h*)*ay*, *tê* will sound as if spelt in English *tay*; and *e* mute being sounded like *u* in the English word *ugly*, *te* will sound nearly as if spelt in English *tay-tu(r)*.

But it must be observed that any attempt to represent French sounds by English spelling is next to an impossibility. Therefore keep strictly to the Rules as given in the Tableau Synoptique, and you will have a perfect pronunciation of the word *tête* as it should be pronounced in reading poetry or in singing.

42. *Observ.*—In reading poetry, or in singing, the syllable ending in *e* mute entirely drops the sound of *e* mute before a vowel or *h* mute, so as to make but one syllable of the two; hence in this line of Lamartine's 'Hymne de l'enfant à son réveil'—

'Toi dont le nom ter-ri-ble et doux,'

we pronounce as if written *ter-ri-blet doux*. Again,

'Comme u-ne lam-pe de ver-meil,'

we pronounce as if written *commune*,

Com-mu-ne lam-pe de vermeil.

HYMNE DE L'ENFANT À SON RÉVEIL.

LAMARTINE.

Ô père qu'à do-re mon
 père, Toi qu'on ne nom-me qu'à ge-
 noux, Toi dont le nom ter-ri-ble et
 doux Fait cour-ber le front de ma mè-
 re, On dit que ce bril-lant so-
 leil N'est qu'un jou-et de ta puis-san-
 ce; Que sous tes pieds il se ba-lan-
 ce comme u-ne lam-pe de ver-meil.

EXCEPTIONS TO GENERAL RULES.

B, final, is silent as a rule, but is sounded in *rumb* and *radoub*, pron. as if spelt in French, *ron-be*, *ra-dou-be*, and also in foreign names, as *Achab*, *Job*, *Caleb*; pron. *A-cabb*, *Jobb*, *Calebb*.

C, final, is silent in *blanc*, *banc*, *flanc*, *franc*, *clerc*, *estomac*, *tabac*, *almanach*, *porc*, *broc*, *cric*, *croc*, *escroc*, *tronc*, *jonc*, *échecs*, *amict*, *accroc*, *arc-boutant*, *instinct*, *il convainc*—otherwise it is sounded as in English.

C, not final, is sounded like *s* before *e*, *i*, *y*, as in *ceci*, *Cyrus* (pronounced *sesi*, *Syrus*); it is also sounded like *s* when the cedilla is placed underneath, as *ça*, *ço*, *çu*, pronounced *sa*, *so*, *su*.

C has the sound of *g* in *second* and its derivatives *seconde*, *seconde-ment*, and also in *Czar*, pron. *se-gon*, *se-gon-der*, *se-gon-de-ment*, *Gzar*.

Ch in words generally derived from Greek, Hebrew, or Italian, takes the sound of *K*, as in *archange*, *chaos*, *Michel-Ange*, &c, pronounced as if written in English *arkange*, *kaos*, *meekel*, &c.

D, final, is sounded in proper names, as *David*, *Le Cid*; and in *sud* (south), and *éphod*. In all other cases it is silent, as in *il vend*, *il prend*, &c.

D takes the sound of *T* before a vowel or *h* mute, as *grand homme*, which is pronounced *gran-tomme*; *quand aurai-je*, &c., *quantaurai-je*, &c.

F, final, is silent in *clef*, *cerf*, *chef-d'œuvre*, *œuf frais*, *bœuf gras*, *cerf-volant*, and in the plural *œufs*, *bœufs*, *nerfs*. It is sounded like *v* in *neuf* (nine), when before a vowel or *h* mute. In other cases it is pronounced as in English.

N.B.—*Nerf-de-bœuf*, pronounced *ner-de-bœuf*.

G is pronounced like *k*, at the beginning of *gangrène*.

G, final, followed by a vowel, sounds like *k*. Ex.: *de rang en rang*, pronounced *de ran-ken rang*.

Gn in *incognito* is pronounced as in the French word *signe*; but in *signet* (tassel) and *Regnard* (a French poet) it is dropped, as if written in English *see-nay*, *Ray-narh*; in the words *gnomon*, *gnomonique*, *stagnant*, *stagnation*, *régnicole*, it is pronounced as in the English word *ignorant*.

Gui is sounded in *aiguille*, and its derivatives *aiguillon*, *aiguiser*, and in *Guise* (*duc de*), as if spelt in French *gui*; that is to say, pronounce *g* hard, and *ui* as in the verb *je suis*.

H, though aspirate in *héros*, *Hollande*, *Hongrie*, is not so in *héroïne*, *héroïque*, *héroïquement*, *héroïsme*, *fromage d'Hollande*, *eau de la reine d'Hongrie* (Hungary water), *point d'Hongrie* (Hungarian lace).

The *h* of *huit* and *huitième* is aspirate in *cent huit*, *cent huitième*,

deux cent huit, &c., and also in *le huit*, *un huit*, *le huitième*, *un huitième*, but silent in *dix-huit*, *dix-huitième*, *vingt-huit*, &c.; pron. *di-zuitt*, *vin-tuitt*.

The *H* of *Henri* is either silent or aspirate.

L, final, is silent in *baril*, *chenil*, *coutil*, *cul-de-sac*, *fusil*, *gril*, *outil*, *persil*, *pouls*, *soul*, *sourcil*, *gentil* (pretty), *fils* (son), which are pronounced *bah-ree*, *shnee*, &c.

It is liquid in *gentil* (heathen), *gentilhomme*, *mil* (millet), *bail*, *mail*, *soleil*, *travail*, *réveil*, *œil*.

LL preceded by any of the vowels in the beginning of words, and also in the following words, *Achille*, *armille*, *armillaire*, *distiller* (and its derivatives), *idylle*, *Gille*, *imbécille*, *mille*, *pupille*, *Séville*, *syllabe*, *tranquille*, *vaciller*, *ville*, and derivatives, is pronounced as in English. Ex.: *elle* (*e* final being mute) pronounced like *ell* in English, ex.: (William) Tell.

LL in *fille*, &c., pronounced as *gl* in *seraglio*.

M is silent in *automne*, *damner*, and its derivatives *damnable*, *damnation*, *condamner*, *condamnation* (pron. *au-tone*, *da-ner*, &c.)

M is sounded, as in English, in *Jérusalem* and *Abraham*, and in most proper names. *Observe*, however, that in *Adam* the nasal sound is kept. (See General Rule.)

N, at the end of *amen* and *abdomen*, has a strong articulation, as if spelt in English *amenn*, *abdomenn*.

Examen, *hymen*, may be pronounced with the English sound of *nn*, or with the French nasal sound *in*. It is entirely dropped in *Béarn*.

P is sounded, as in English, in *cap*, *julep*, and *jalap*.

P is silent in *dompter*, *prompt*, *baptême* (and its derivatives), although pronounced in *baptismal*. It is also silent in *cep-de-vigne* and *exempt*.

Q is silent in the compound word *coq-d'Inde* (pron. *co-din-de*), and also in *cinq* when followed by a consonant.

Qu is pronounced as in English in the following words, viz.: *aquatique*, *équateur*, *équation*, *in-quarto*, *quadragénnaire*, *quadragésime*, *quadrature*, *quadruple*, *quadrupède*, *quaker* (pronounced by French people as if written in their own language, *kouâkre*).

N.B.—In the following words, *équestre*, *questeur*, *équitation*, *équiangle*, *équilatéral*, *quintuple*, *quia*, *équidistant*, *Quinte-Curce*, *quintien*, *quirinal*, *qu* before *e* or *i* must be sounded separately. Thus, *équestre* must not be pronounced *é-ques-tre*, but *é-qu-es-tre*, giving to the letter *u* the distinct and unmistakable French sound. (See Tableau Synoptique.)

It must also be remarked that in *Charles-Quint* and *Sixte-Quint* *qu* is sounded like *k*.

R, final, and preceded by *e* mute in monosyllables, such as *mer*, *fer*, *cher*, and in *fier*, *hier*, &c., and also in the following words, *amer*, *belvédér*, *cancer*, *cuiller* (also spelt *cuillère*), *enfer*, *éter*, *frater*, *hiver*, *Lucifer*, *magister*, *Triger*, *outremer*, *pater*, and *stathouder*, is pronounced as in the English word *air*. Thus *mer* pronounced *mair*, *fier* pronounced *fee-air*, &c.

Er at the end of substantives and adjectives of more than one syllable, as *danger*, *premier*, and also, as stated in the Tab. Synop. at the end of the inf. pres. of the verbs of the first conjugation, like *aimer*, is sounded like the first letter of the English alphabet; hence *aimer* might be represented in English spelling *a-ma* (A B C).

Observ.—If the verb in the infinitive is followed by a vowel, as *aimer à*, we should pronounce *aimer a*. (See Rule 6.)

S is sounded like *z*, viz. between two vowels, as in *mademoiselle*, pronounced *mad-mwah-zel*. Observe, however, that in the following words, viz. *désuétude*, and a few compound words, as *entresol*, *monosyllabe*, *parasol*, *polysyllabe*, *préséance*, *présupposer*, *tournesol*, *vraisemblable*, *vraisemblance*, *vraisemblablement*, it is pronounced with the hissing sound of *s* in the English words *so*, *son*, &c.; and like *z* in the following: *Alsace*, *balsamine*, *balsamite*, *Asdrubal*, *Israël*, *Israélite*, *transaction*, *transiger*, pronounced *Al-za-ce*, *bal-za-mi-ne*.

S is always heard in *as*, *atlas*, *aloës*, *Argus*, *agnus*, *bibus*, *blocus*, *chorus*, *choléra-morbus*, *dervis*, *florès*, *gratis*, *jadis*, *laps*, *maïs*, *mars*, *ours*, *prospectus*, *réhus*, *relaps*, *Reims* or *Rheims*, *Rubens*, *sinus*, *en sus*, *vasistas*, *vis*, *tourne-vis*, *Gil-Blas*, *Cérès*, *Pâris* (the son of Priam), *Vénus*, and many other foreign names. In *Palus-Méotides* the *s* of *Palus* is heard, but not in *Méotides*.

S is sounded in *lis*, but not in *fleur-de-lis*; in *tous* when standing by itself, as *ils l'aiment tous*, but not when followed by the article, as *tous les hommes*, pronounced *tou-les hommes*.

It is silent in *Jésus-Christ*, although pronounced in *Christ* when used alone; hence we pronounce as if written in French, *Jesu-Chri* (Eng. *kree*), whilst we pronounce *le Christ* as if spelt in English *krist*.

S is sounded in *puisque*, *lorsque*, *plus-que-parfait*, although silent according to general rule in *puis*, *depuis*, *depuis que*, *lors*, *alors*, and *plus*. Observe, however, that in *plus* when used in counting, as 1+2, 2+3, *s* is sounded as in English.

At the beginning, or in the body of words, as in *escalade*, *protestant*, &c., it is sounded as in English. The same rule applies in *est* (meaning east), in *ouest* (west), and *Brest* (town).

At the beginning of words, like *si*, it has the hissing sound of the *s* in the English word *sea*.

S is sounded in *fil*s at the end of a sentence, and before a vowel. Hence we say, *il est venu avec son fil*s, and *son fil*s est à Paris, *fil*s being pronounced as if spelt in English *feess*; but we say *le Fil*s de Dieu, *fil*s before a consonant being pronounced as if spelt in English *fee*.

S is silent in *du Guesclin*, *dès que*, *tandis que*, and at the end of the words *divers*, *avis*, *os*, *alors*, *mœurs*, unless the word following commences with a vowel.

N.B.—In pronouncing the words *dessous* and *dessus* no notice is to be taken of the first *s*. Hence we say *de sous* and *de sus*, as if spelt in two words; although if we had to divide them into syllables, we should divide according to general rule, *des-sous*, *des-sus*. (See Rule 38.)

T. In *fort*, adjective, the *t* is silent, as *fort et courageux*; pronounced *for-ré-cou-ra-jeu*; but it is sounded in *fort*, adverb, as *fort aimable*; pronounced *for-tai-mable*.

T in *et* (meaning *and*) is always silent before a vowel; hence we pronounce *et il* as if spelt in English *a eel*, and not *a-teel*.

Tie. In the following words ending in *tie* the *t* takes the sound of *s*: *primatie*, *prophétie*, *minutie*, *ineptie*, *inertie*, *Béotie*, *Croatie*, *Galatie*, *aristocratie*, pronounced *pri-ma-ci*, *pro-fé-ci*, &c.

T, final, is always heard at the end of *accessit*, *Brest*, *brut*, *correct*, *déficit*, *direct*, *dot*, *est* (east), *exact*, *fat*, *infect*, *intact*, *ouest*, *rapt*, *toast* (pronounced *tôte*), *le zénith*, *transit* (pronounced *tran-zitt*), *entre le zist et le zeste*; and in *aspect*, *circonspect*, *distinct*, *échec et mat*, *granit*, *gratuit*, *net*, *respect*, *subit*, *succint*, *tacet*, *tact*.

T. **N.B.**—*Ent* is silent in the 3rd person plural of all verbs. *Ils demandent*, for instance, is pronounced as if written *il demand*. (See Tab. Synop.) If, however, *ent* happens to come before a vowel, *t* alone would have to be sounded; for instance, *ils demandent à vous parler*, would be pronounced as if written in French, *il demande-ta vous parler*.

X. In *six* and *dix*, when unaccompanied by a substantive or an adjective, or when meaning *sixième*, *dixième*, as *le six de janvier*, *le dix de février*, the *x* is sounded like *ss*; pronounced *siss*, *diss*; it is also articulated in this manner in *dix-sept*, pronounced *diss-sett*; but in *dix-huit*, *dix-neuf* it has the sound of *z*; so pronounce *di-zuit*, *dizz-neuf*.

N.B.—In *Xavier*, *Xénophon*, *Xantippe*, *x* is pronounced like *gs*. **Ex.**: *Gsavier*, *Gsenophon*, *Gsantippe*; whilst it is pronounced like two *s*'s (*ss*) in the following words: *Auzerre*, *Auzonne*, *Bruzelles*, *soixante*, *Aiz-la-Chapelle*, pronounced *Ausserre*, &c.

AN ILLUSTRATION SHOWING HOW THE 'KEY TO THE FRENCH PRONUNCIATION' (SEE ABOVE) CONTAINS ALL THE SOUNDS IN THE FRENCH LANGUAGE; AND HOW ANY DIFFICULTY OF PRONUNCIATION CAN BE SOLVED BY REFERRING TO IT.

Bon jour, monsieur; comment vous portez-vous?

1. How is the consonant *b*, at the beginning of *bon*, to be pronounced? (Rule 10.)
2. How is the nasal sound *on* in *bon* to be pronounced? (See nasal sounds in Tableau Synoptique.)
3. Why must the consonants *n* at the end of *hon*, *t* at the end of *comment*, *s* in *vous*, *z* in *portez*, and *s* in *vous*, be silent? (Rule 7.)
4. What is the difference between the English and the French pronunciation of the letter *j*? (Rule 18.)
5. Why is *r* sounded in *jour*? (Rule 27.)
6. How can the exceptional pronunciation of the word *monsieur* be represented (though imperfectly so) in English? (Rule 2.)
7. When is *c* pronounced like *k*, and when like *s*? (See page 14, C.)
8. Why are the two *m*'s to be pronounced in *comment*? (Rule 4.)
9. How is the sound *ent* in *comment* to be pronounced? and in what does it differ from the sound *on* in *bon*? (See Tableau Synoptique.)
10. What English word gives the sound of *ou* in *vous*? (See Tableau Synoptique.)
11. What English word gives the sound of *or* in *portez*? (See Tableau Synoptique.)
12. What English letter gives the sound of *ez* in *portez*? (See Tableau Synoptique.)

So taking any French book, and referring to the sounds contained in the key, the right pronunciation of every word—nay, every syllable and letter in every word—can be secured. We must, however, notice that the nasal sounds should be heard at least once or twice from a native, as they are special to French, and cannot, we are told, be found in any other language.

Or better still, learn from a good master how to pronounce with a perfect accent these few lines which we call 'THE KEY,' and that can be done in one lesson or two; then refer to the sounds which you have learnt in the KEY, and that will be, as it were, your *vade-*

mecum or guide in all difficulties which you may afterwards find in reading or conversing.

Suppose, for instance, you have to pronounce this French riddle, the zest of which rests not only on the meaning of the word *je suis*, which in one case has to be translated *I am*, and in another *I follow*, but chiefly on the non-pronunciation of *e* mute.

Je suis ce que je suis (I am),
 Mais je ne suis pas ce que je suis (I follow) ; *
 Car si j'étais ce que je suis (I follow),
 Je ne serais pas ce que je suis (I am).

The non-pronunciation of *e* mute in the eleven above cases might be represented (although very imperfectly so) in the following manner :—

1. Zjsuee. 2. sker. 3. zjsuee. 4. zjun'. 5. sker. 6. zjsuee.
 7. sker. 8. zjusee. 9. zjun'. 10. sker. 11. zjsuee.

If all those *e*'s were to be pronounced as written, it would certainly become an absurd and ludicrous patois.

Now the words in the Key which are to serve you as a guide to the right pronunciation in this case will be—

1. *Je viens* (*d'apprendre*, &c.), which cannot possibly be represented in English, and in which you have a monosyllable ending in *e* mute at the beginning of a sentence. (See Rule 40, c).

2. *Qu'est-ce que* (*kays-ker*), (see Rule 40, b), in which you have *ce* coming after *est*, which we call a vowel sound; *s* and *t* (in *est*) not being sounded.

3. *Je viens*, &c. (See above, No. 1.)

4. *Je ne suis pas* (see Rule 40, e), in which you have two syllables ending in *e* mute, the second of which must be dropped.

5. *Qu'est-ce que*. (See No. 2.)

6. *Je viens*, &c. (See No. 1.)

7. *Qu'est-ce que*. (See No. 2.)

8. *Je viens*, &c. (See No. 1.)

9. *Je ne suis pas*. (See No. 4.)

10. *Qu'est-ce que*. (See No. 2.)

11. *Je viens*, &c. (See No. 1.)

* Suppose I follow a pig !!

If you know the whole of the Key thoroughly by heart, the above references can easily be found out, running over, as it were, in your memory through the different sounds which you have already well pronounced, and thus a fluent and perfect pronunciation of this riddle (which is considered as the *pont-aux-ânes* of foreigners learning French) may be acquired even without referring to the rules yourself, but by mere IMITATION. We need not therefore insist any longer upon the necessity of learning the Key by heart, and repeating it over and over again.

*** I have much pleasure in acknowledging the valuable assistance of Monsieur Lorin, late French Examiner to the College of Preceptors.

*** Any further information (if required) may be obtained on application by letter to the Author, at the Kensington School, Kensington Square, London, W.

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17





